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ABSTRACT

Music education in today's educational system has been fighting for its existence as a curricular subject, with many school systems finding it convenient to keep the classification of music-related activities in limbo. Music educators must be prepared to defend their programs and educational objectives or face a future of extra-curricular status and no credit for student participation in music. This study investigates what has caused the erosion of music education's status within the curriculum, and reviews the implications that eligibility requirements would have on music education. The bibliography is divided into four parts: (1) the history of music education in the public schools (five entries); the curricular, extra-curricular, and co-curricular classification of music education (10 entries); (3) student eligibility requirements for participation in music education (eight entries); and (4) solutions to the problem and alternatives to music education today (17 entries). Band programs are often considered extra-curricular due to their involvement in outside school competitions, much like athletic teams. The fact that band programs are expensive and are often funded by outside sources also leads to their extra-curricular status. Band directors should justify music on its own merits. The arts add to cognitive learning in the same ways as philosophy, religion, or psychology. A glossary of terms used and recommendations for band directors, educators, and administrators conclude the bibliography. (PPB)

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AN ANNOTATED BIBLIOGRAPHY OF LITERATURE INVOLVING THE TOPIC OF THE CURRICULAR STATUS OF MUSIC EDUCATION IN THE PUBLIC SCHOOLS

SO020259

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INTRODUCTION

Music education, in today's educational system, has been fighting for its existence as a curricular subject. Many school systems have found it convenient to keep the classification of music (curricular, co-curricular, or extra-curricular) in limbo. The traditional categorization of band as curricular has met with some opposition (Woody and Woody).

The arts were always included in the curriculum until the deluge of competitions appeared on the scene (Raessler 1987). Due to the tightening of academic standards by the majority of the educational community, band classes must be made cooperative instead of competitive. Marching band must also be removed from the school day (Bergee 1989).

With many states and individual school corporations adopting standards for classifying music education, and with the eligibility requirements that accompany them (Cormack 1987, Pharos-Tribune 1988 and 1989, Soundpost 1987, and Tauber), it is time for all music educators to come forward and speak out in justification of music education as a part of the curriculum. Music educators must be prepared to defend their programs and educational objectives (Davis). Otherwise, they face a future of extra-curricular status and no credit for students participating in music.

STATEMENT OF THE PROBLEM

The curricular, co-curricular, or extra-curricular status of music education has been a major concern among music educators in today's public schools. From the question of music classification evolved the question of eligibility requirements for band. Both of these ideas have been the topic of many heated discussions over the past few years. Many of the ideas surrounding this topic are still in the experimental stage.

PURPOSE OF THE STUDY

The purpose of this study was to examine, through research, surveys, and informed opinions, what has caused the erosion of music education as a part of the educational curriculum. This study also reviews the problems and implications that eligibility requirements would have on music education. This paper was created to give music educators a solid foundation on which to stand when they are faced with the problem of retaining music as a part of the curriculum.

LIMITATIONS OF THE STUDY

This study was limited to research within the past six years with the exception of two articles dated 1977. An adequate amount of material was available on the topic but some of it was based on informed opinion. Since this is a fairly new problem to music education, much of the research dealt with state laws and individual school board policies.

TABLE OF DEFINITIONS

aesthetic education - any form of education that trains and develops the senses. (Reimer 1989: 26)

co-curricular - "an extension of the class, participation can be required." (Woody and Woody 1987: 12)

curricular - "taught during school hours, being a regular class, giving a grade, having a curriculum." (Woody and Woody 1987: 12)

Disciplined-Based Art Education (DBAE) - A program developed by the Getty Center for Education in the Arts. "To be literate in the arts, one must have learned something about art history, art criticism, and aesthetics in addition to the actual production of art." (Reimer 1989: 30)

extra-curricular - "not an extension of the class, no grade can be given, attendance is voluntary." (Woody and Woody 1987: 12)

extrinsic - something that is extra, non-essential. (Tauber 1988: 43)

fine arts - "instruction in art, music, and other art areas which encompass visual, aural, performing, and creative modes of student learning." (Patchen 1989: 41)

Indiana Alliance for Arts Education (IAAE) - "a non-profit organization which seeks to improve the quality of arts education for all citizens of Indiana." (Indiana HB1542)

Indiana Department of Education (IDOE) - provides guidance and oversees all public school education in Indiana. (Indiana HB1542)

Indiana Music Educator's Association (IMEA) - "the professional music education association for music teachers in Indiana." (Patchen 1989: 42)

Indiana Statewide Testing of Educational Progress (ISTEP) - "designed to assess students in grades 1, 2, 3, 6, 8, 9 and 11 in mathematics, language arts, science, and social studies." (Indiana HB1542)

intrinsic - something that is essential, desired for itself. (Tauber 1988: 43)

Music Educator's National Conference (MENC) - "the professional association of all school music teachers." (Hoffer 1988: 19)

Music Teachers National Association (MTNA) - the professional music teachers association that preceded MENC. (Bergee 1987: 103)

National Federation of High School Activities Associations (NFHSAA) - provides guidance to all high school extra-curricular activities in public schools in the United States. (Brown 1988: 46)

no pass-no play - students may not participate in extra-curricular activities if they fail one or more classes. (Cormack 1987: 12)

Premack Principle - "using more favored activities to reinforce less favored activities." (Tauber 1988: 43)

The History of Music Education in the Public Schools

Bergee, Martin J. "Ringing the Changes: General John Eaton and the 1886 Public Music Survey." Journal of Research in Music Education 35 (1987): 103-114.

This report included what may have been the very first music interest survey in the United States. The results of the initial survey, conducted by General John Eaton in 1885, were read at the 1885 MTNA convention. At that time, 311 cities had responded to the survey which included a total population of 4,897,000 and a school population of 708,000. Of those 311 cities, 93 reported no instruction in music, 127 reported that music instruction was given by the ordinary teaching force, and 91 reported having regular music teachers.

This survey was published in the U.S. Bureau of Education's annual report in 1886-87. Because such an effort was made to make the results public nationwide, many schools added music to their curriculum. There was little doubt that the survey was conducted in response to an organized effort on the part of music teachers to give children the opportunity to study music in school.

Hoffer, Charles R. "Critical Issues in Music Education." Music Educators Journal 75 (September 1988): 19-21.

In the 1987-88 school year, music education celebrated 150 years of music in the public schools of the United States. This article talked about the rocky start music education had in 1837 compared to the highly successful music programs many schools enjoy today. This article also discussed the many problems that face music education today, including: evaluation, public relations, funding, mobilizing parents, and changing society's attitudes toward music. Music educators must focus their attention toward advancing music education and developing plans to achieve those improvements.

Mark, Michael L. "Music Education's Cultural Imperative." Music Educators Journal 73 (December 1987): 23-26.

This article examined the four important aspects of American Music Education. It involved the history of music from the early years to present and gave a bibliography on music education history. The article also gave a step-by-step process of the development of music. It began with vocal music and did not lead to instrumental music until the early 1900's. With the development of MENC the general public had become more aware of the value of music as well as the problems that plagued it. The author concluded by saying that as long as we have a society in the United States that values music, music will continue to be a viable source of entertainment and education.

Nye, Robert Evans, and Vernice Trousdale Nye. Music in the Elementary School. 4th ed. Englewood Cliffs: Prentice-Hall, 1977.

Many teachers included music in the school day from the very beginning of education. Yet, if it were not for the efforts of Lowell Mason, the development of music as a part of the school curriculum would have been delayed further. Mason volunteered his services to teach in one school and many times would purchase classroom supplies out of his own pocket.

Mason's teaching principles, as well as his motto, were included in this piece. These principles were used to develop the first music curriculum. Many of those same principles have been used in today's music curriculum.

In 1959, the American Association of School Administrators adopted the following resolution: "It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man."

Pemberton, Carol A. "Critical Days for Music in American Schools." Journal of Research in Music Education 36 (1988): 69-79.

Music education in public schools was originally introduced by Lowell Mason. Mason was the central figure in the critical days of music education. Funding was a problem even in the early years with many teachers not being paid to teach music. Mason has been credited with getting music education into the public schools. Music formally began in public schools in August of 1837. During the past 150 years, music educators have had enough successes to refute a thousand theoretical arguments against having music in the schools. This article was beneficial in seeing how music education got its beginning and how it has developed over 150 years.

The Curricular, Extra-Curricular, Co-Curricular Classification of Music Education

Boyer, Earnest. High School. New York: Harper and Rowe, 1983. 97-98.

Boyer believed the arts "are a means by which civilization can be measured. They are an essential part of the human experience." He continued by saying that the arts should not be considered a frill and recommended that all students should have the opportunity to experience the arts either by performing in the arts or by general music and appreciation classes.

Boyer concluded that "the arts are no longer just desirable. They are essential if we are to survive together with civility and joy."

Fisher, Robert E. "Reaching Beyond the Intrinsic Value of Music." Music Educators Journal 74 (May 1988): 39-41.

The author of this article discussed various arguments for music to be included in the curriculum. He stated that "music educators can use music to teach value awareness because music is value intensive."

Concerts give an ensemble the opportunity to demonstrate the value of "life oriented" classroom to an audience. Concerts would no longer be strictly for entertainment but would be used to broaden the experiences of those involved.

The author indicated that there were four elements necessary to make music a true art form and worthy of being a part of the curriculum. They were: 1) the life-oriented classroom, 2) the expressive teacher, 3) the expressive student, and 4) self-enrichment.

The article concluded by saying that the music education process should be one that results in the individual growing into a positive, productive, value-oriented human being.

Green, Ronald D. "Extra-curricular Activities." NASSP Bulletin 71 March 1987: 151.

Some 95 percent of the high school principals surveyed in 50 states stated that they believed that student involvement in activities such as debate, music, drama and athletics taught valuable lessons that can not be learned in a regular classroom. Of the approximately 7,000 students surveyed, the majority felt that extra-curricular activities played a very important part in their lives. The study indicated that students involved in extra-curricular activities tended to have better attendance records and higher grades.

Some significant advantages for students who participated in extra-curricular activities were: 1) opportunities for recognition, personal success, and broader experience to complement their academic achievement, 2) the chance to develop intellectual, social, cultural, and physical talents to round out their academic education, and 3) the opportunity to extend the limits of the classroom by acquiring direct experience with the content and worth of a subject.

Jothen, Michael. "Steps to a Successful Curriculum." Music Educators Journal 75 (March 1989): 40-45.

The author described the approach used by the Baltimore Public Schools to develop and implement a general music curriculum. The first step was to assess and evaluate current curriculum. Present courses must be compared to the desired course goals and objectives. New courses must then be developed to achieve the goals that were not being met. Finally, in-service training should then be arranged so that the music teachers could be properly educated to teach the new curriculum.

The author concluded by saying that "by accepting the challenge of providing a music education for all high school students, we recognize music's value in molding and shaping the future."

LeBlanc, Albert. "Bennett's Ideal Curriculum: How Helpful to Music Education?" Music Educators Journal 75 (November 1988): 15-17.

This article highlighted the details of former Secretary of Education William J. Bennett's ideal core curriculum. It was estimated that 85 percent of high school students never had a class in music. Bennett's proposal would have had each student take at least one semester of general music.

In a sample survey of band directors, many believed that if wisely implemented, Bennett's recommendations could create new jobs for music educators. Others believed that school administrators would simply take music performance teachers out of their assignments and make them teach general music. They also thought that this would be the ideal situation to make band strictly extra-curricular since general music would fulfill the school's music requirements.

Mendez, Roy. "Extra-curricular Activities in Today's School-Have We Gone Too Far?" NASSP Bulletin 68 March 1984: 60-64.

The author of this article examined the enormous time and expense involved with extra-curricular activities. With uniforms, equipment, travel, personnel, and upkeep of facilities, millions of dollars are spent each year on extra-curricular activities. The author did not recommend doing away with these activities, only that there should be a balance between curricular and extra-curricular activities. The extra-curricular activities should compliment the educational process of the school.

The author also believed that groups such as band, choir, drama, thespians, vocational, and language classes were extra-curricular. He also stated "all extra-curricular activities should be held after school hours."

Educators must review their final educational objectives and build the extra-curricular programs to foster it and eliminate the programs that hinder it.

Raessler, Kenneth R. "The Curricular/Co-Curricular/ Extra-Curricular Syndrome in Music Education." New Ways 3 September 1987: 2-3.

The author of this article noted that band directors have created their own problems in regard to the classification of band as curricular, co-curricular, or extra-curricular.

The arts have always been included as a part of education. They were not labeled as being extra-curricular until bands started competing in contests like school athletic teams.

The author's suggestion for rejuvenating the band program was to start over and capitalize on the mistakes that had been made the first time. Band directors should justify music on its own merits rather than peripheral benefits connected to good citizenship, school spirit, entertainment, and public relations. The arts add to cognitive learning in the same ways as philosophy, religion, or psychology.

Revelli, William D. "A Message to Music Educators." A lecture presented to the students of North Texas State University School of Music. (Denton, Texas 1986).

This lecture dealt with the responsibilities of the band director above and beyond the actual teaching of music. It dealt with the rocky road that lies ahead in terms of enrollment (due to increased graduation requirements and "no pass, no play") and in terms of quality musicianship. The lecturer also addressed a pair of themes that have permeated the 150 years of music education in the public school: how to improve the image of music educators and how to bring high-quality music to students.

The lecture concluded with the justification of music as a curricular subject. Mr. Revelli's definition was: "any activity that is the natural culmination of classroom instruction must be considered curricular. Therefore, any on-campus performance that is designed to display polished presentation of specific classroom materials must be accessible to students. Certain off-campus performances may fulfill the same educational purpose of on-campus performances and, if they function as such, must also be considered curricular."

Steinel, Daniel V. "Are School Music Programs Meeting the Standards?" MENC Soundpost 5 (Fall 1988): 9.

Prepared questionnaires were mailed to three member samples of 320 schools with separate samples representing elementary, junior high, and high school music teachers. The most important findings were: 1) most curricular standards are being attained to some degree, and 2) many of the standards for implementing a basic program of music instruction are being met by most school districts. The data also showed that many school music curricula do not receive any type of systematic evaluation. In addition, many of those surveyed felt that their curriculum needed to be broader and take in more areas such as piano instruction and orchestra.

Woody, Robert Henley II and Robert Henley Woody III. "The Academic Status of Music." New Ways 4 (Fall 1987): 12.

This article tried to differentiate between curricular, co-curricular, and extra-curricular. Keeping a flexible definition of music allows school boards to manipulate the music class to their advantage, especially when dealing with finances and cutbacks.

According to the article, if band existed as a credited course, if band had a well defined set of student objectives, and if there was a detailed method of evaluation, then band should be considered curricular. The author contended that it was each director's responsibility to fulfill the expectations of an academic class. That would have been the first step, but probably not the final one.

The main reason for the indecision of how to label music was that the musical activity was perceived differently by various people in the educational system.

Student Eligibility Requirements for Participation in Music Education

Brown, John W. "Should Eligibility Standards Go Beyond Minimum Requirements?" NASSP Bulletin 72 April 1988: 46-49.

The author examined various states and their requirements for participation in co-curricular activities. The NFHSAA recommended a minimum eligibility requirement of four passing grades for the student's previous semester of attendance. Statistics show 31 states followed these guidelines while 11 states had less restrictive guidelines and nine states had more restrictive guidelines.

Proponents of the higher standards believed that education has taken a back seat to extra-curricular activities. Tougher academic standards would once again make education the top priority. Co-curricular activities should be restructured so that they compliment the total educational program rather than hinder it.

Opponents of the stricter standards thought that anything above the minimum would be counter-productive and would drive students away from participating in activities, cause students to seek easier courses, put pressure on teachers to inflate grades, or even cause students to drop out of school.

In conclusion, the author pointed out that there is a need for minimum standards for determining eligibility. However, eligibility standards should be a positive motivating force. They should be based on fairness and reasonably attainable goals that focus on the total development of the student.

Cormack, William. "Texas After Two Years of No Pass-No Play." New Ways 3 (Spring 1987): 12.

This article dealt with the "no pass-no play" law that has gone into effect in Texas. The Texas law states: "Any student failing one or more courses at the time of grade reporting will be ineligible for participation in extra-curricular activities during the next grading period."

Band directors throughout the entire state were surveyed as to their ideas about this law and how it has affected their programs. The majority of them believed that The State Board of Education was unfair in assuming that music was extra-curricular (it was not specifically stated in the law). They also believed that the rule was too restrictive, with no recognition of averages or GPA's in lieu of outright suspension for one class failure.

Firth, G.H., and Clark, G. "Extracurricular Activities: Academic Incentives or Nonessential Functions?" The Clearing House 57 (Spring 1984): 325-27.

Teachers and students were surveyed to determine possible effects increased eligibility requirements would have on education. The authors arrived at the following conclusions: 1) some teachers would inflate grades, 2) students would be discouraged from taking more challenging courses for fear of losing eligibility, 3) cheating would be encouraged among borderline students, 4) coaches would be tempted to offer watered down classes to help students keep grades up, 5) social, emotional and physical development would suffer, and 6) some students would drop out of school because they could not participate in extra-curricular activities.

Most of the school districts favored the minimum standards recommended by the NFHSAA. Most were also opposed to any kind of grade point average requirement and were not in favor of students having to pass all classes to maintain eligibility.

"Hoosiers Say Prep Athletes Should Keep C Average." Pharos-Tribune, Logansport, Indiana, 145 (January 1989): 2.

A bill introduced to the Indiana State Legislature would bar students from all extra-curricular activities if they failed to maintain a C average in math, science, social studies, and English. This bill was introduced by State Senator Louis J. Mahern Jr., a democrat from Indianapolis.

Sixty-one percent of 800 registered voters surveyed by The Indianapolis Star said they strongly supported a C average requirement. Another 22 percent said they moderately supported it.

The bill would also require each school district to adopt a written policy defining the amount of time a student would be suspended from extra-curricular activities with the minimum being one grading period.

"Marion Board OKs No-Pass, No-Play Policy." Pharos-Tribune, Logansport, Indiana, 144 (December 1988): 6.

A student who fails any class at the end of a grading period will be ineligible for all extra-curricular activities until the next grade reporting session. However, a student who received a failing grade had the option of appealing to the principal or assistant principal. This could allow them continued participation at the discretion of the administration.

This policy was adopted by the Marion (Indiana) Board of School Trustees and was not mandated by the state of Indiana. This policy not only included sports but other organizations such as band, choir, science club, and so forth.

"No Pass, No Play Texas Style." Soundpost 4 (Winter 1987): 1-4.

This article was based on Texas House Bill 72 which was passed in 1985. Under the law, a student must pass each class with a 70 percent or risk failing a six week extra-curricular exclusionary period.

The main argument was the inclusion of band in the term extra-curricular. Music educators had recently won a battle with The State Board of Education which modified its strict definition of curricular and extra-curricular by adding a third category, co-curricular.

In a survey conducted by the author, many teachers believed the only thing that resulted from this law was that the curriculum was being watered down, the dropout rate was up, and many think that the bill was culturally biased.

Guidance counselors indicated that students were staying away from advanced classes such as calculus and science because they were afraid of a failing grade.

Tauber, Robert T. "C-Average Rule: The Educational Psychology Behind It." NASSP Bulletin 72 April 1988: 42-45.

This article dealt with the psychological aspects of basing eligibility requirements on grades. In a time when everyone from doctors to policemen are held accountable for their work, the public wants to know "why not students?"

From the educational psychologists point of view, the imposition of the C-average rule is little more than applying the Premack Principle. Many schools are putting the "cart before the horse" when it comes to curricular and extra-curricular activities.

A justification for using the C-average rule was based on the concepts of intrinsic and extrinsic rewards. If the student has done well in his classes (intrinsic) then he could participate in co-curricular activities (extrinsic).

The major pitfall was that all teachers and school systems did not use the same method for evaluation. Therefore, what may be a C-average in one school may not be a C-average in another.

Waggoner, William L. "Is 'No Pass, No Play' No Good?" Music Educators Journal 73 (January 1988): 38-41.

This article dealt with two main topics: 1) the no-pass, no-play law in Texas, and 2) the fine lines that separate curricular, co-curricular, and extra-curricular.

In a survey of music educators throughout the United States, the majority agreed that music educators need to: 1) be active participants in the development and consequences of no pass, no play, 2) take the position that academic excellence is important, 3) provide a program that has recognizable academic content, 4) recognize that there is nothing more unequal than equal treatment of unequals, 5) convince administrators that any policy of the magnitude of the no pass, no play policy must have provisions for due process, and 6) be involved in the language that defines curricular, co-curricular, and extra-curricular.

Solutions to the Problem and Alternatives to Music Education Today

Bergee, Martin J. "Reform the Band Program." Music Educators Journal 75 (May 1989): 19-22.

This article explored the idea that increased graduation requirements in some states are making it difficult for a high school student to spend eight semesters in the study of music. The author believed that since most of the educational community is for tightening academic standards, the band director should find a way to adapt to those standards. The following were suggestions given in the article: 1) Reduce class sizes; 2) Place students in classes based on ability; 3) Remove the marching band from the school day; 4) Maintain a reasonable performance schedule; 5) Establish a curriculum based on sound learning objectives and measurable outcome; 6) Keep up with new technology that affects music; 7) Make band classes cooperative rather than competitive.

Reformation must begin with the band director. To gain a more secure position in the overall curriculum, directors must administer the band program as basic.

Davis, Alan. "Justifying Music Education in Our Schools." Indiana Musicator 43 May 1988: 22.

The author of this article discussed the problems of budget cuts and how administrators view music as a "frill."

In a survey of band directors throughout the state of Indiana, the consensus was that if band directors were to save music education, they must be able to defend their programs to their administrators and school board.

According to the band directors surveyed, they felt that all band directors must put more academic coursework into their programs. Instead of spending time solely on rehearsing music, teachers should also spend time teaching fundamentals, theory and literature. If band directors really want to have music recognized as an academic subject, then they must have the substance in their curriculum to back it up.

Eisner, Elliot W. "Educating the Whole Person: Arts in the Curriculum." Music Educators Journal 73 (April 1987): 16-20.

The author of this article did an in-depth study of several different papers dealing with school reform. Although each reform movement began with a back-to-basics approach, each report gave a prominent position to the arts in the scheme of general education.

The author continued his analysis by outlining the function of arts education. The functions included: expressiveness, experiencing the qualities of the environment, experiencing its affect on the human culture, and the ability to make judgements about quality.

The author concluded by giving suggestions for dealing with the task at hand. Music educators need to be actively involved in the promotion of their individual areas.

Fenton, William and Gregory Rudgers. "The Cooperating Teacher: A Critical Link to Music Education's Future." Music Educators Journal 74 (May 1988): 35-38.

The authors of this article believed that the key to continued success in music education centered around working with student teachers and helping to design college curriculum. They believed that the quality of music education was not as good as it used to be due to the fact that present teachers did not take an active interest in the development of new teachers. "Qualities found in an excellent cooperating teacher surpass those characteristics found in a successful teacher. A cooperating teacher should be motivated to invest his or her time, talent, and energy in the future of music education." The article concluded by saying that "cooperating teachers are the most important part of the process of developing master teachers for the next generation."

Hoernemann, Steve. Director of Bands, Lafayette Jefferson High School. Personal Interview. 13 April, 1989.

Two years ago, Lafayette Jefferson High School underwent a restructuring of the instrumental music department. This was done for two reasons. The first reason was due to the significant amount of conflicts between marching band and other school activities, and the second because of declining enrollment in the band program due largely to the fact that many students did not want to be in marching band.

The new program was designed so that all instrumental music students would be assigned to concert band for the entire year. Marching band was strictly voluntary and practices were held immediately after school. Students who participated in other activities after school could not be in marching band.

The effect of the new program was three-fold. First of all it allowed the band program to keep curricular and extra-curricular separate. Concert band was curricular and marching band was extra-curricular. Secondly, the new format eliminated conflicts with marching band and other activities because the students were not allowed to do both. And, thirdly, the enrollment in the three concert bands had increased by 50% because students no longer had to march in the band and athletes no longer had to choose between being in the band or playing sports.

In concluding, Mr. Hoernemann conceded that his marching band program has not grown in size but he believed that students were getting a sound education in music. He liked the way that the program had turned around and he thinks that this may be the trend in the future.

Hoffer, Charles R. "Informing Others About Music Education." Music Educators Journal 74 (April 1988): 31-33.

Reasons for students to be educated in music required an additional but important point: Music must be taught in a systematic and organized way by qualified teachers. Curriculum must be well-defined and be arranged in a logical sequence.

Individual teachers were questioned as to their roles in informing others about music education. The author compiled those results into a series of eight suggestions for promoting music in the schools. Public relations work seemed to be the number one need for helping educate the general public of the need and importance of music in the school.

Music educators believe that they should be given a more active role in the implementation of new rules and guidelines that affect music education. This was true especially in the areas of curriculum and curricular status of programs.

Hoffer, Charles R. "A New Frontier." Music Educators Journal 75 (March 1989): 34-35.

According to the National Center for Educational Statistics in Washington D.C., one out of every seven high school students will have taken just one music course in four years of high school, whereas, two out of every three students will have taken none.

There were several reasons why there was not a larger proportion of students involved in music. They were: 1) most schools only offered music as a performing ensemble, 2) there was no motivation for music teachers to teach a non-performance oriented class, and 3) many schools did not require music for graduation.

The addition of a fine arts requirement for high school graduation in a majority of states has provided music educators with an exceptional opportunity to move music much farther into the mainstream of the curriculum.

The author concluded by saying that music educators must move across the "new frontier" by developing music courses and activities for students involved in non-performance music classes.

Indiana. House of Representatives. Arts Education Bill. HB1542. 1985.

With adequate funding the bill would allow for the following: 1) planning monies to develop curriculum, 2) a statewide Fine Arts Leadership Program to train teachers, 3) monies to develop achievement tests in the arts, 4) the development of dance and theater programs in the elementary schools.

The state plan, as developed by IDOE, was to: 1) establish a Fine Arts Advisory Committee, 2) assess the present condition of arts programs, 3) develop a five year plan to implement the project, and 4) develop tools to measure student progress.

The bill also called for ISTEP to include a method for assessment of student progress in arts education.

Lehman, Paul R. "Priorities and Pitfalls of Music Education: An Open Letter." NASSP Bulletin 72 March 1988: 96-104.

Schools must have their priorities arranged without leaving out arts education. "A school that would dismiss or refuse to hire music teachers in order to hire more teachers in other fields has probably lost sight of the true purposes of education."

The article continued by stating that music is a unique field of study with its own special body of knowledge, skills, and ways of thinking. Every member of society should have the ability to perform, to create, and to listen to music with understanding.

The author concluded by listing nine rationales for having music as a part of the basic school curriculum. These rationales were supported by various other authors and psychologists.

Lehman, Paul R. "Toward Civilization: How Can It Affect Music Education?" Music Educators Journal 75 (January 1989): 22-27.

According to the author, basics arts education does not exist in the United States today. The arts are in triple jeopardy: they are not viewed as serious; knowledge itself is not viewed as a prime educational objective; and those who determine school curricula do not agree on what arts education is.

The percentage of elementary schools served by music specialists in 1986-87 was as follows: 15% did not have a music specialist at all; 39% had a part-time specialist; and only 46% had a full time music specialist. In a proposal by MENC, 15% of the instructional time in the elementary and middle schools should be devoted to arts education.

Other readings were suggested by the author on this subject to gain a better awareness of the magnitude of the problem.

Mattimore, Michael J. "The Politics of Performance." Music Educators Journal 74 (May 1988): 31-34.

There are no set guidelines for band directors on which to base their decisions for accepting or declining performances. The professional organizations in music do offer some assistance. "The Music Code of Ethics" published by MENC, "Guidelines for Performances of School Music Groups: Expectations and Limitations" by Charles R. Hoffer, and "Code of Ethics of the Profession" by the NEA all offer some assistance.

Band directors are faced with a "catch-22" when it comes to accepting or declining invitations to perform. If they accept, they must prove that it is an educational experience. If they decline, they lose support for their programs from the community.

McGowan, John J. "A Descriptive Study of an Arts-in-Education Project." Journal of Research in Music Education 36 (1988): 47-57.

Twenty-seven arts-in-education programs were surveyed to determine if they met the following objectives: a) specialized arts instruction, b) infusion of the arts into the general curriculum, c) arts for special populations, and d) use of community resources (Lee 1984). All of the objectives were not usually achieved in any one program.

Methods and procedures were outlined for implementing such programs. A sample study was conducted by the author in Homer, New York. The study involved 2,700 students and a faculty of 188. The purpose of the study was to develop 75 prototype instructional strategies aimed at integrating arts activities into other subject areas.

The strengths of the project were: increased participation by students, improved quality of instruction, enhancement of student creativity, and provisions for increased communication and interaction among the staff of various departments.

Patchen, Jeffrey. "Minimum Standards in Arts Education: A Shared Responsibility." Indiana Musicator 44 (January/February 1989): 41-42.

The primary purpose of this study was to present and explain the current minimum standards affecting the arts for Indiana schools as adopted by the Indiana State Board of Education. The focus was on the standards as they relate to curriculum, time requirements, minimum course offerings, and graduation requirements.

The secondary purpose of this study was to point out areas of concern and bring attention to the standards as they relate to the fine arts. The author pointed out that there were many loopholes in the current standards with many schools using those loopholes to their advantage.

Reimer, Bennett. "Music Education as Aesthetic Education Toward the Future." Music Educators Journal 75 (March 1989): 26-32.

The author went to great lengths to define "aesthetic education" and how it had changed over the past century. Modern technology has been the one biggest factor to influence the growth of music.

Music teachers need to redefine their objectives and reevaluate their curriculum. The majority of current curricula is too narrow. Music teachers need to pattern their programs after art education.

The program that was suggested for use was called DBAE. What this program suggests is that in order for students to be literate in the arts, they must have learned something about art history, art criticism, and aesthetics in addition to actual production of the arts.

Music teachers have to think of music in terms of comprehensive arts curriculum instead of separate and individual programs. There must be a balance between the "family and the individual."

Rockefeller, David Jr. "Coming to Our Senses: The Significance of the Arts for American Education." A paper presented to The Arts, Education and Americans Panel (New York 1977).

This report, after two years of research in all parts of the United States, included the history, value, present state, and recommendations for future use of the arts in education program. The major conclusion of the report was that "the arts are a function of life itself."

The paper provided specific guidelines for planning, implementing, and evaluating an arts in education program. It also provided descriptions of the roles and functions of people and groups involved in the program.

Stitgen, Stan F. "A Community of Support for Music Education." Music Educators Journal 74 (March 1988): 31-34.

This paper dealt with the shrinking enrollments and lack of attention given to music departments by schools throughout the United States. While other countries have put much time and money into their programs, the programs in the United States have eroded in the little time and attention given to music in our schools.

The number of music teachers has also decreased. In a survey done of all schools K-12 in San Diego, the average music teacher to total school enrollment was 1:13,000. On a national average the proportion improved to 1:632.

The article concluded that there must be a concerted effort put forth to turn the tides of declining music education. The article outlined three elements that were imperative for a turnaround: 1) products and services must have basic personal and social value; 2) the economic benefactors of the turnaround must commit themselves to a serious effort to cause change; 3) new technologies relevant to an improved product must be sought out and incorporated into the industry.

Wenner, Gene C. "Joining Forces With the Arts Community." Music Educators Journal 75 (December 1988): 46-49.

Financial support of the arts from private and government sources has risen dramatically in recent years. However, arts education funding has not experienced a similar increase.

The author proposed ways that music educators and arts administrators can work together to improve arts education. Those ways included: 1) propose an agenda for change, 2) develop arts advocacy, and 3) reform attitudes.

Educators must build for tomorrow and they must build on the base of support that the arts community can provide.

SUMMARY

Music education has come a long way since the middle 1800's when it was first introduced to public education by Lowell Mason (Pemberton). Had it not been for Mason's influence in the public schools, music as a part of the public school curriculum would have been further delayed (Nye and Nye).

Even in the early years, music was faced with problems concerning curriculum and funding. Many of the same problems still exist today (Hoffer 1988). A survey of public schools in 1885 indicated that less than thirty percent of the public schools employed a full time music teacher (Bergee 1989).

The problems of modern day music education center around the question of classification. Should music education be offered as a part of the curriculum, or should it be strictly extra-curricular (Woody and Woody)?

According to Raessler, the arts have always been included as a part of the educational curriculum. He found that the arts, music in particular, were not labeled as extra-curricular until bands began competing in contests as athletic teams.

In a lecture presented by William D. Revelli, Revelli stated that "any activity that is the natural culmination of classroom instruction must be considered curricular." If band was a credited course with a well defined set of guidelines and a detailed method of evaluation, then it

should be considered curricular (Woody and Woody).

Green found that 95 percent of the high school principals in all fifty states believed that participation in activities such as band taught valuable lessons not offered in regular classrooms. Nevertheless, in other studies it was estimated that 85 percent of high school students never had a class in music (LeBlanc).

Fewer than 50 percent of elementary schools surveyed in the 1986-87 school year had full time music teachers (Lehman 1989). Lehman (1988) also stated that "a school that would dismiss or refuse to hire music teachers in order to hire more teachers in other fields has probably lost sight of the true purposes of education."

Educational reform, over the years, has supported the fine arts (Lehman 1988 and Eisner). The Baltimore Public School System implemented a new approach to general music curriculum by designing new goals and objectives for the entire corporation (Jothen). The State of Indiana had also adopted new guidelines involving a fine arts requirement for graduation from high school (Indiana HB1542).

Mendez, on the other hand, believed that band was strictly extra-curricular. Because of the enormous expense involved in running the band program, as well as other extra-curricular programs, it should be funded by outside sources. The extra-curricular activities should compliment the educational process of the school. However, schools must have their priorities arranged without leaving out arts

education (Lehman 1988).

With the question of the curricular status of music education, arose the question of eligibility requirements. The NFHSAA recommended a minimum eligibility requirement of passing grades in at least four solid subjects (Brown and Firth and Clark). Statistics showed 31 states followed these guidelines while 11 states had less restrictive guidelines and nine states had more restrictive guidelines (Brown).

Texas was one of the first states to adopt a "no pass-no play" law for band (Cormack, Waggoner and Soundpost 1987). Band directors in Texas believed that the state was unfair in assuming that music was extra-curricular thereby imposing the "no pass-no play" law unfairly (Cormack). According to Texas law "any student failing one or more courses at the time of grade reporting will be ineligible for participation in extra-curricular activities during the next grading period (Cormack)." According to "Soundpost," guidance counselors indicated that many students stayed away from advanced classes for fear of failing. The Marion (Indiana) School Board passed a similar local policy that would bar any student from participating in extra-curricular activities if they failed one class (Pharos-Tribune 1988). In a bill introduced to the Indiana State Legislature, all students who fail to maintain a C-average would be barred from participating in extra-curricular activities (Pharos-Tribune 1989).

According to educational psychologists, the imposition

of the C-average rule is little more than applying the Premack Principle, the using of favored activities to reinforce unfavored activities. Therefore, if the student does well in his school work, then he can participate in extra-curricular activities (Tauber).

Bergee (1989) stated that band directors must reform the entire band program. With increased graduation requirements, in some states, it may become impossible for some students to spend eight semesters in the study of music.

Bergee (1989), Stitgen, Hoffer (1988), Hoffer (1989), Davis, Fenton and Rudgers all agreed the change must come from the band directors. In a survey of Indiana band directors, band directors believed that their peers must put more academic coursework into their programs. Band directors also felt they must be able to defend the curricular content of their classes to administrators and school boards (Davis).

Arts-in-education programs were introduced throughout the country as a means for revitalizing music education (McGowan, Patchen, Reimer, and Rockefeller). A study of 75 instructional prototypes was conducted in Homer, New York, to determine the effectiveness of incorporating the arts into other subject areas. The strengths of the project were: increased participation by students, improved quality of instruction, enhancement of student creativity, and provisions for increased communication and interaction among the staff of various departments (McGowan).

Indiana developed its own Arts Education Bill which had

four main objectives: establishing a Fine Arts Advisory Committee, assessing the present condition of the arts, developing a five year plan to implement the arts project, and the developing of tools, including ISTEP, to measure student achievement (Indiana HB1542).

According to Hoernemann, the future trend in instrumental music is for band directors to separate curricular and extra-curricular music. He has used the class period strictly for teaching theories and appreciation of concert band music. If students want to participate in marching band, they do so after school. That, in his eyes, separated his program into curricular and extra-curricular without it being state or school board mandated.

CONCLUSION

During the past 150 years, music educators have had enough successes to refute a thousand theoretical arguments against having music in the schools (Pemberton). Music educators must focus all of their attention toward advancing music education and developing plans to achieve those improvements (Hoffer 1988).

According to Boyer, "the arts are no longer just desirable. They are essential if we are to survive together with civility and joy." Additionally, Jothen stated that "by accepting the challenge of providing music education for all high school students, we recognize music's value in molding and shaping the future." The music education process should be one that results in the individual growing into a positive, productive, value-oriented human being (Fisher).

The biggest problem facing music educators when dealing with the curricular/extra-curricular problem was indecision among various groups on how to label music education. The musical activity was perceived differently by various groups in the educational system (Woody and Woody).

The second biggest problem was participation in activities outside of the school day. Band directors were caught in a "catch-22" because if they declined performances, they lose support from the community. If they participated in outside performances, then people in the educational system wanted to label music as extra-curricular (Mattimore).

Revelli stated that any performance that represents the culmination of daily classwork is merely an extension of the classroom. In a survey conducted by Cormack, the majority of band directors in Texas believed the state's labeling of music as extra-curricular was unjust. With the implementation of strict standards governing participation in extra-curricular activities (Cormack, Tauber, Pharos-Tribune 1988 and 1989, and Waggoner), many band directors have been forced to fight for the curricular status of their programs.

The main objections concerning eligibility requirements ranged from the guidelines being too restrictive (Cormack), to the lack of a standardized method of nationwide evaluation (Tauber). According to Brown, eligibility standards should be based on fairness and should be a positive motivating force.

In a survey conducted by Davis, band directors believed that they should concentrate on putting more academic coursework into their curriculum. The arts in education program was one way that theories and appreciation could be put back into music education (Rockefeller and McGowan).

Another suggestion was for band directors to separate their own programs into curricular and extra-curricular categories. According to Hoernemann, this could increase enrollment in music organizations, eliminate conflicts with other school activities, and separate the program into curricular and extra-curricular before band directors were forced to do so.

Band directors should justify music on its own merits. The arts add to cognitive learning in the same ways as philosophy, religion, or psychology (Raessler). As long as we have a society in the United States that values music, music will continue to be a viable source of education and entertainment (Mark).

RECOMMENDATIONS

It is recommended that band directors:

1. Recognize that the problem of the curricular status of music education is real and they must work together to overcome it.

2. Be able to defend their programs by having well defined objectives, methods of teaching and methods of evaluation.

3. Teach theories and appreciation in their performance classes.

4. Help to develop an arts-in-education program to involve other departments in the school so that communication amongst the other staff members would be improved.

5. Make the community and administration aware that music is important in students lives.

It is recommended that educators:

1. Review their final educational objectives and build the extra-curricular programs to foster it and eliminate the programs that hinder it.

2. Work with the governing bodies and help in the development of eligibility requirements for extra-curriculars.

It is recommended that administrators:

1. Eliminate marching band from the school day, or eliminate contests.

2. Only approve performances for curricular classes that reflect those objectives being taught in the classroom.

3. Help to develop a standardized evaluation tool of nationwide, or at least statewide, eligibility standards to make it fair for all.

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QUALIFICATIONS AND INTERESTS: This is my tenth year as a band director. Ever since I can remember, the argument "Is music curricular, co-curricular, or extra-curricular?" has been the topic of many heated discussions. With many states adopting the "no pass-no play laws," I want to be prepared with plenty of ammunition on the subject so that I can support my views in this matter.